



FAMOUS  
MONSTERS

#66

JUNE

FAMOUS

A WARREN MAGAZINE FDC

# MONSTERS

OF FILMLAND

50c

ON PAGE 34...  
TRAVELERS ON A  
MOUNTAIN ROAD, OVER-  
TAKEN BY A THUNDER  
STORM & TORRENTIAL  
RAIN, SEEK SHELTER IN  
A MYSTERIOUS OLD  
MANSION. IT IS FULL  
OF STRANGE SINISTER  
PEOPLE & UNCANNY  
HAPPENINGS. READ  
THE FANTASTIC  
STORY IN OUR NEW  
FILMBOOK ON THE  
KARLOFF CLASSIC-

"THE OLD  
DARK  
HOUSE"



**THE MAN OF 1,000 FACES** makes one of his best ones after looking into this exciting new issue. "Even with one eye," says **LON CHANEY SR.**, "It's plain to be seen that **FAMOUS MONSTERS** is loaded with monster-riffic thrills & chills!"

# SPEAKING OF MONSTERS

If you love  
MONSTERS you'll  
make no mistakes by  
grabbing this issue  
at once and running  
home to your grotto  
where you'll go blotto  
over our big fine  
fearsome Filmbook  
feature on the "lost"  
Karloffilm, THE OLD  
DARK HOUSE.

We think you'll also  
go bananas over the  
APES OF WRATH,  
CASTLE OF  
TERROR and  
GHOULS & GALS  
and—well, see for  
yourself. We think  
you'll like us as much  
as the BRIDE OF  
FRANKENSTEIN  
herself—ELSA  
LANCHESTER,  
shown here with a  
copy of one of her  
favorite magazines.

*FOREST J. ACKERMAN*





THIS ISSUE dedicated to—



ILANA LABOWITZ

because any little bright-eyed bushy-haired girl who already at the age of 6 has read "I, Robot" by Isaac Asimov and "The Hobbit" by Prof. Tolkien and owns the Ray Bradbury edition of "Buck Rogers" (as big as herself) and has asked the editor of FM for his autograph at a science fiction convention—well, any little girl like that can't be ALL good! But, Ilana, if having your picture published here doesn't cure you of your "monstrous" habit, send us another pic when you're 10—and 15—and 20—and as you grow we'll continue to show the world what an awful (nice) young lady you are!—"Uncle" Fory.

#### A TRIBUTE TO TERROR

To me there is a certain distinct enchantment about horror movies. The many think it ridiculous & quite childish, I feel that the immortal Lon Chaney ringing the bells of Notre Dame cathedral or playing the great organ in the sewers beneath the Paris Opera House is mystifying & truly undying in all its glory.

To people like myself who can think of no greater honor than to have met in the flesh two towering idols, Boris Karloff & Lon Chaney, a magazine like FAMOUS MONSTERS is a tribute, like two minutes of silence, to an age of beauty beneath a horrifying mask... an age that I did not live in but yet part of me died in... an age so thrilling in its

present glory that none but a few can behold it.

JIMMY TUCK  
Toronto, Canada

• We hope that our readers will Tuck this letter away in their memories, Jimmy, for its beautiful sentiments about horror films.

#### TREASURE OF THE SCARIAS MONSTER

The filmbook on MARK OF THE VAMPIRE was really great. The film itself was a disappointment to me. Even Lugosi & director Browning couldn't help this one. The distinguished cast was, of course, good—to a point. But the main flaw was the dialog & tired "mystery" plot.

I had my doubts about another DR. JEKYLL & MR. HYDE article (your 3d to date) but when I looked at those great stills all was forgiven. But the text was only fair.

Why don't you guys give some more due to master animator Ray Harryhausen? Granted, you did, a few years back, have a 3-part article on him. But that was in 1962! How about some more?

TONY SCIARRA  
Levittown, Pa.

#### KING KONG



by TONY SCIARRA

#### WE'VE NEVER HAD A COMPLAINT LIKE THIS BEFORE

I have just started reading FM. I love monsters and I keep records on how

many films I have seen. 142 to be exact! Your article on THE THING was fabulous! Fortunately, just after I read it, the movie was on TV. It was on pretty late but your article was so convincing, how could I resist watching it? Boy, was I disappointed. The Thing only appeared for 4 seconds when they met him, about 15 seconds when they burned him & 1 1/2 minutes when he died. He was only in less than 2 minutes of a 120 minute movie! A complete waste!

Nexttime do me a favor... don't write your articles so GOOD!

MURAO GUMEN  
Flushing, N.Y.

WANTED! More Readers Like



MARK CORCORAN

#### A HELPING HAND FOR HORROR

How's about a word of recognition for WNEU (New York's Channel 5)? (We'll do better than that, Gary, we'll give you 3 paragraphs!—Ed.)

Every Saturday night at 8:30 P.M. on WNEU they show the classics of horror. So far I've seen the WOLFMAN, FRANKENSTEIN, DRACULA AND THE INVISIBLE MAN. On future shows, they will be showing BRIDE OF FRANKENSTEIN, THE INVISIBLE RAY and many other of the old original greats.

So how about a hand for WNEU!

WANTED! More Readers Like



MARY CORCORAN

#### HE DOESN'T SPEAK WITH FORKED TONGUE

The feature on THE THING was truly sensational, especially the fabulous photos. THE JEKYLL & HYDE filmbook is another feather in your cap (which by now must resemble an Indian's head-dress).

"The Clown at Midnight" was very good. I agree with Mr. Bloch. (I'd better—I don't want a PSYCHO after me!)

In "You Axed For It", the drawing from MASQUE OF THE RED DEATH was superb!

MARK BAGBY  
McAlester, Okla.

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# FAMOUS MONSTERS OF FILMLAND

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A terrifying moment from THE OLD DARK HOUSE captured by the artistic artistry of... BASIL GOGOS!



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# CASTLE OF TERROR

he'll make you shiver William the Weird will



## double bill

Meet William Castle, producer and director of shock films, monster movies, fright pix.

One of the big national slick magazines has called him "The Master of Movie Horror". Some might say the crown belongs to Roger Corman, the Poe man's purveyor of premature burials, houses with falling ushers, palaces with haunts in 'em, tombs spooked by black cats, etc. Others



Producer Castle produces expression of defright (son of delight) upon meeting 3 Creepy People who've come to offer him the key to the cemetery.



## THE 'TINGLER'

Handy man to have at cake-cutting ceremonies is Vincent Price, here celebrating completion of **THE TINGLER** (Columbia, 1960) as Castle and Basil Wrathbone look for handout.

Castle gets some monstrous ideas from our companion magazine while Poor Man's Vincent Price, otherwise known as Forry Ackerman, looks amused at something (perhaps a picture of Vincent Price) in issue he had recently edited.



FAMOUS MONSTERS OF FILMLAND

might give the Black Oscar Award to Alfred Hitchcock for psycho-schocks above & beyond the call of duty.

But Bill is right in there pitching for the honors. "I'd rather make scary movies than anything!" he declares, and he has quite a record of scream-thrillers to back him up.

## a feary tale

At the ripe old age of 15, New York horn Bill decided to become an actor and promptly landed his first speaking role by representing himself as a nephew of Sam Goldwyn!

He was given the part of a clam-digger in an ill-fated play called *Ebb Tide*. Strangely enough, when stage-fright struck him speechless and he stepped on a tack as he made his entrance, the resulting contortions were hailed by at least one critic as "fine acting."

And *Variety* reported: "William Castle as the simple-witted, stuttering clam-digger was the only mentionable actor."

## Dracula's Castle

Following his Broadway debut, Bill went on to appear in *No More Frontiers*, which starred John Beal—who eventually became infamous in the title role of *THE VAMPIRE*. Deciding then that he'd like to learn the production end of the theater, Bill became the 16-year-old stage manager of the New York production of *An American Tragedy*, a considerable success.

Two years later he got to try his hand at directing. With his efforts—beginning with *Dracula*—he discovered the sheer delight of scaring people half out of their wits, and went on to direct other such chillers as *The Cat & the Canary* and *The Last Warning*.

With the exception of motion pictures, radio was at that time the most successful means of entertainment. Terrifying programs such as *Lights Out!* and *The Inner Sanctum* were the most popular spine-tinglers of the mid-'30s, when Bill turned his talents to writing & directing for radio.

## the return of Castle

But before long Bill was back in the theater again, this time as stage manager & co-producer of *The Lonely Man*—in which director John Huston had his only stage role—followed by a tour of the Catskill Mountains in summer stock, acting, directing & producing. Finally, in 1939, he took over the Orson Welles stock company at Stony Creek, Connecticut.



Screams like these are what made the tenants scam from **THE HOUSE ON HAUNTED HILL!**  
(Allied Artists, 1959.)





Castle meets authors (ghost writers) of book on famous spook-easies.

"Oh, grandmother, what scaly hands you have!" exclaims Carol Ohmart at sight of dishpan (son of deadpan) hand creeping around curtain in *HOUSE ON HAUNTED HILL*.



Late that same year the head of Columbia Pictures heard of Bill's work and decided to invest some time & energy in making him a better director. Bill was brought to Hollywood with a writer-director-producer contract and assigned to learn film techniques at the side of several noted directors, among them Geo. Stevens & Chas. Vidor.

## a famous Castle

Bill had already been acclaimed as "Broadway's youngest stage director" for the direction of *Dracula*. Now one of his earliest directorial efforts, *THE WHISTLER*, won the New York Film Critics Award as the finest mystery film of the year and firmly established him in his field.

After several more films at Columbia, Bill was signed by the head of production at Universal to direct a number of their successful movies. Among these were *THE FAT MAN*, *UNDERTOW*, *THE CAVE* and *THE HOLLYWOOD STORY*. However, by 1951, he had returned to Columbia and completed almost 2 dozen features.

About this time he became active in television and was responsible for the creation of the popular *Men of Annapolis* and the production of *Meet McGraw*.

## dawn of horror

At the close of his second Columbia contract in 1955, Bill formed his own production company—*William Castle Productions*—and launched a series of very macabre films, the first appropriately entitled *MACABRE*.

*MACABRE* was in the nature of a horror mystery, laden with several actually terrifying scenes. Few were able to guess the identity of the monstrous murderer before it was revealed in the end. This was rather primitive in comparison to his more recent ventures but it was nevertheless a success at the box-office. Everyone in the audience was given a \$1000 policy issued by Lloyds of London—insurance against being scared to death by *MACABRE*!

Next came *THE HOUSE ON HAUNTED HILL*, released like *MACABRE* thru Allied Artists, with Vincent Price as the villain?—hero? You never knew until the end. In this film Bill's script-writer had carefully calculated that there would be "The 13 Greatest Shocks of All Time!" To quote a publicity "puff":

*The ever-flowing pool of blood that drips from the ceiling . . . Acid vats that eat away all flesh . . . The crawling rope of death . . . Human heads without bodies . . . The murder cellar with 20 doors . . . Room of the living dead . . . The spectral hangman who roams at midnight . . . etc.*

The "gimmick" this time was a skeleton which swooped from the screen and skimmed over the viewer's head at the appropriate moment.



This gal fears she's about to become female phantom #14 in 13 GHOSTS (Columbia, 1960).

## monsters march on

Again Bill moved back to Columbia and continued his trade—manufacturing shocks by the dozens. In fact, in Germany—where he received the equivalent of Hollywood's Oscar for Showmanship in 1963—he is known as *Shreckmeister*, or "The Shock-Master".

Vincent Price had the starring role in Bill's next monsterpiece—*THE TINGLER*. The Tinger, according to the story, was a parasitic creature dwelling in humans' spinal cords and swelling to enormous size when we are afraid. The only way to weaken it and cause it to shrink back to its normal size is to *scream*! At one point in the film, when Vincent had released a full-grown Tinger in a theater, an ominous voice announced that the audience must scream and the lights were turned out. Real audiences actually tingled with fear—thanks to a low-voltage hook-up beneath their seats!

Simultaneously with the premiere of 13 GHOSTS, a *William Castle Fan Club & Horror Advisory Board* was being created, with members recruited from the ranks of *FM* readers. A letter was mailed to each fan on our subscription list and membership cards were distributed at the showing of 13 GHOSTS.

In order to see the baker's dozen of Phantoms in 13 GHOSTS, it was necessary to use a "Ghost Viewer", as the film was reminiscent of the days of 3D. The story revolved around the terrors encountered when a college paleontology professor and his family inherited the mansion of their uncle—a man who probed into the mysteries of the occult—and found it occupied by exactly 13 "captured" ghosts.

## screams galore--and more!

Bill followed his fright successes with a variety of other terror pix, some of them leaning toward comedy.

*HOMICIDAL* was a venture into the psychodrama which reached its peak in Robert Bloch's *PSYCHO*—and became known as "the 'sleeper' of the year". As the publicity ads revealed, William Castle insists his macabre pictures must have "some human touch so the audiences seeing them can feel it could happen to them. And they all must be played seriously & straight," so that they will spellbind the audience.

*HOMICIDAL* fulfilled these qualities very well.



**Bone Man invites cringing Carol to bubble bath (she provides the bubbles) in acid vat found in the cellar of THE HOUSE ON HAUNTED HILL.**

"The story is basically one of terror," explained Bill to the press. "A homicidal maniac is running loose in a small town and no one knows who it is except a paralyzed and mute old woman. The climax to the film is one of the most macabre ever put on the screen, I believe."

And finally, with screenplay by Ray Russell based on his own story, there came MR. SARDONICUS, a tale of Gothic horror & suspense. The main character was described as "A man so evil . . . his face could stop a heart!"

Sardonicus wore a mask to hide the fact that his face was hideously transformed into a grinning skull. Called from England by Sardonicus' wife—his former love—a famous British doctor attempts to cure the masked Baron thru psychological manipulation and eventually succeeds.

But, thanks to his treacherous servant Krull, Sardonicus suddenly discovers that his jaws are locked tight and *he is unable to speak, eat or drink . . .*

## fear 'n' fun

Bill's following 3 efforts were ZOTS! and THE OLD DARK HOUSE, both with comedian Tom

Poston, and 13 FRIGHTENED GIRLS. For awhile horror fans were afraid that Wm. Castle was to become known as a maker of funny monsters pix but he soon fixed that by striking back with—

STRAIT-JACKET, starring Joan Crawford. Its immediate success moved Bill to a decision—henceforth he would abandon "gimmicks" for star power & plot quality, and move from the low-budget shock field into the category of high-grade psycho-dramas.

To pursue this goal, he moved to Universal and snapped up Robt. Bloch to script these upcoming masterpieces of lurking terror. Under Bill's contract with Universal, he is to produce 5 films over a period of 3 years, so there is no need to worry about a lack of Castle chillers.

## lurking forward

The most recent of these high-grade horrors is THE NIGHT WALKER, in which the chilling terror creeps quietly from the screen as the audience follows in the footsteps of a dream which suddenly becomes a nightmare.

The Castle hallmark of sudden shock is there,



The Grinning Ghoul known as MR. SARDONICUS, a make-up masterpiece created for Guy Rolfe in Bill Castle's 1961 Gothic melodrama for Columbia. Ray Russell wrote the original story and Mr. Castle directed the star in a role almost as horrifying as Conrad Veidt's classic MAN WHO LAUGHS.

FAMOUS MONSTERS OF FILMLAND



This picture spooks for itself!



This is the kind of pic we usually pick for our Mystery Photo Dept. or Hidden Horrors. If it was in the Mystery Photo feature, however, the clue would be too easy: all you'd have to do would be re-arrange the letters in The Tin Gerl into THE TINGLER! (Columbia 1960.)

too, and as we reach the climax, the impact is literally shattering.

Next on Bill's agenda is I SAW WHAT YOU DID, based on Ursula Curtiss' novel of teenage terror, "Out of the Dark", with screenplay by Wm. McGivern. At the moment Castle isn't divulging much of the dire doings he has in mind but we will be able to see for ourselves before long.

There is no doubt that the tongue-tied youngster who began his career in show business by stepping on a tack has since developed the knack of talking to people as he now spends a great deal of time "on the road" meeting his fans. And his many fans obviously feel that he is one of today's foremost American producers & directors of movie horror, who says frankly, "I'd rather scare the daylight out of people than anything!"

So that's where you'll find Bill any time you're looking for a thrill: burning the midnight oil, down the Bloch apiece, at "Villa Billa", the Bela Lugosi-like Castle!



Mud baths may be food for beautifying the complexion but this is ridiculous! Besides, it isn't a mud bath anyway—it's a blood bath! Once again from . . . **THE TINGLER**

FAMOUS MONSTERS OF FILMLAND

## Graveyard Examiner

DEAD-LETTER EDITION

OFFICIAL NEWSPAPER OF THE FAMOUS MONSTERS CLUB

DRACULA'S RING  
THRILLS FANS  
FROM GHOST TO GHOST

Whenever monster fans meet & talk to FM's editor, Forry Ackerman, they're certain to notice the curious oval ring on his finger.

If they inspect it closer, they'll notice the large initial "D" capped by a wide-winger figure: a bat!

The big "D" stands for — Dracula, for this is the original vampire ring worn by Bela Lugosi in his role as the thirsty Count.

In addition to LUGOSI, the ring pictured above was also worn by JOHN CARRADINE in HOUSE OF DRACULA. In off-

the screen life it has been briefly on the fingers of CHRISTOPHER LEE & BARBARA STEELE and has been seen & touched by FM fans all over the US as well as in London, Paris, Berlin, Milan, Amsterdam, Trieste, Yugoslavia and other parts of the world.

"Someday," says owner Ackerman, "I hope to take it to Transylvania and have it photographed in its vampiric homeland for readers of the Graveyard Examiner."

We can hardly wait!

YOUNG FILMAKER  
FROM FOREST HILLS

Watch out, Hollywood! Make room for talented young moviemaker Neal Leibowitz of Forest Hills, NY. The only 12 years old, Neal has already filmed several home movies with a horror flair.

Neal's father, something of a camera bug, used to take movies of his baby son. 7 or 8 years later, Neal realized that he could direct & star in his own little epics.

His father encouraged & even helped him with his new hobby.

"Two years ago," writes Neal, "my first breakthrough came. I made my first really mature movie, THE OLD TIME, which was a slapstick comedy in the style of the old silents. Unfortunately, the entire thing came out double exposed, because little did we know that the film we were using had been used before but was never sent away to be developed!"

Neal's next film, concerning vampires, likewise suffered from poor exposure.

"That was it. It was the summer of 1969. I said: 'I'm gonna make a movie that's gonna come out, be good, and scare the pants off the kids who come to see it!'"

The finished product, TERROR OF FRANKENSTEIN, did just that

when it was shown to the neighborhood youth.

"They streamed in," continues Neal, "and when the climax of the film was reached, they'd sit at the edge of their seats."

His most recent film, INVADERS OF TIME, is about time travel back to the days of the dinosaurs. This one features animated monsters roaming a dense jungle.

Next on the shooting schedule for the Gemini Cinema Corporation (as Neal calls his amateur film company) is an entire series of vampire chillers starring friend Glenn Rosenstein as a bloodthirsty monster.

"In closing, I want to say that I hope you publish this because I want to spread the word to everybody that making & collecting movies is the greatest hobby in the world. And when I become a professional filmmaker, I'll remember who got me started on horror:

FAMOUS MONSTERS and that wonderful old demon, Forest J Ackerman!"



NEAL S. LEIBOWITZ

# QUESTION MARKS

Have a question about your favorite fright flick or horror film star? Lee Marks will try his best to help you out. Send your questions to:

QUESTION MARKS  
P.O. BOX 5987  
Grand Central Station  
New York, N.Y. 10017

1. In the "Inside Ackerman" section of FM #60, what are all of those books in the background? Also, when did FM start?

JACK UNDERWOOD

ANS.: To answer your 2nd question first, those books all deal with sci-fi & fantasy. The first issue of FM appeared in February 1958.

2. A few weird friends of mine claim that Boris Karloff was the only man ever to play Frankenstein's Monster. I told them they're all wet. Who's right?

EDWARD J. PLONEKI

ANS.: Better hand your friends a towel, Ed. They're weird, alright, because they don't read FAMOUS MONSTERS. If they did, they'd know that among the many actors to portray Frankenstein's creation have been BELA LUGOSI, LON CHANEY JR., GLENN STRANGE & CHRISTOPHER LEE.

3. This might be a difficult question, but I would like to know who wrote the book, THIS ISLAND EARTH, upon which the movie was based. Are any copies available?

PAT DINIZIO

ANS.: That one's not so hard, Pat. THIS ISLAND EARTH was written by Raymond F. Jones. The movie edition of this novel is not quite a collector's item.

4. I would like to know the number of pictures in which Christopher Lee

# ARTIST OF THE MONTH



LON CHANEY JR. howls again as THE WOLFMAN. Drawn by lovely SHERI NEWSON, teenage fan from Baldwin, N.Y.

played the role of THE MUMMY.

JOE RYAN

ANS.: Only one, THE MUMMY, made in 1959 by Hammer. The only classic horror role that Mr. Lee has repeated is that of Dracula.

5. After reading John Campbell's "Who Goes There?" (in FM #61 & #62), I can't help but be disillusioned at the film treatment it received in THE THING. Who do you think would best qualify to do a remake more closely following the original story?

BRAD LINAWEAVER

ANS.: We don't think that you can improve upon perfection, Brad, and in our opinion THE THING remains one of the most perfect science fiction films ever made. It is doubtful that a remake, no matter how

faithful to the original novel, could come off as well as that sci-fi classic.

6. I really enjoyed the man who played "Lewis Clark Dobbs" in THE MON-

STER THAT CHALLENGED THE WORLD. Can you tell me his name?

GEARY S. JOHNSTON

ANS.: Gladly, Milton Parsons.

# MONSTERS OF THE MONTH



DAVID CANADAY



JOHN D. COLE



JAMES BONNICI



JOE RYAN



# THE APES OF WRATH

they monkeyed with things  
man was meant to leave alone

By Verne Langdon



Watch out! KONGA is loose! And his owner, Geo. Barrows, is annoyed. Read the article and learn why.



The Face Behind the Mask. This is how an artificial gorilla's face looks without its leathery hide & hair. A 1947 construction by the original King of the Apes, the late Charlie Gamoro. Hinged jaw was made of scrap aluminum, tusks & teeth from (you'd never guess) toothbrush handles! Skull & nosepiece from a kitchen colander (good news, Mom: you've got part of an ape face among your knives & forks other 19 utensils!)—then over all a skin of rubber.

TURN PAGE—BEGIN ARTICLE!



Above, Dr. Mirokic (Bela Lugosi) sits brooding about the mysteries of life. Below, Eric the ape, in his cage, ponders the mysteries of human beings. Eric was Charlie Gemora. From Universal's **MURDERS IN THE RUE MORGUE**, 1932.



## grunt, son of groan

The Apes of Wrath made many horror movies more exciting with their roars, menacing movements & frightful appearances, and it is to those men behind the fearsome hair suits that we dedicate this story.

Back in the days of early Tarzan pictures, filmed at MGM Studios, the wardrobe department had about 20 different ape suits on hand. Finding actors to wear the suits, however, was an itchy problem.

For **TARZAN THE APE MAN**, filmed in 1931, a studio carpenter, whose name cannot be recalled, was chosen to play the giant gorilla because of his height & weight. In this manner, other early monkey-men were "discovered" for the roles using studio-owned outfits.

## gemora of the apes

Long before this a young man from the Philippine islands began applying his skills on the Universal lot, sculpting the gargoyles for the Chaney classic, **THE HUNCHBACK OF NOTRE DAME**. Chaney, recognizing the boy's talent, asked him to make an ape suit for the actor's **UNHOLY 3**. The suit he created was (intentionally?) too small for anyone else so the clever Charlie Gemora was elected to play the beast!

Finding his new role a profitable one (Gemora is reported to have earned as much as \$70,000 per year!), he went on to produce a film called **INGAGI**, a gorilla-meets-girl story, which brought in over \$4 million dollars at the box office (the film cost Gemora \$5,000 to produce and he sold the rights for \$7,000).

The Gemora gorilla appeared in early Charlie Chase and Laurel & Hardy Comedies (including **NATURE IN THE WRONG** and **SWISS MISS**), as well as horror pics such as **MURDERS IN THE RUE MORGUE** with Bela Lugosi and **7 FOOT-PRINTS TO SATAN**.

## the diabolic silent,

The 1934 version of Poe's **MURDERS**, titled **PHANTOM OF THE RUE MORGUE**, featured Charlie Gemora recreating his famous gorilla role.

Other pictures the monkey-man appeared in include **AFRICA SCREAMS** with Abbott & Costello, **THE PERILS OF PAULINE** with Betty Hutton and **THE MONSTER & THE GIRL** (known earlier as **D.O.A.—DEAD ON ARRIVAL**).

## behind the ape-ball

In Paramount's **ISLAND OF LOST SOULS**, Gemora was the only fake in the carload of wild animals. None of the crew knew about him, and his existence all thru the filming was made miserable by a crew member who kept prodding him with a long pole thru the bars of the cage.

Gemora couldn't utter a sound of protest but he did get his revenge on the last day of filming.

When his tormentor came around, Gemora pushed the bars apart and made a lunge for the seaman. Horrified, the man plunged overboard.

A week later he was still shaking with fright.



Anonymous MGM gorilla objects to C. Aubrey Smith's intention to fire him for getting fresh with secretary Jane (Maureen O'Sullivan). From *TARZAN THE APE MAN*, released in '32.



Gemora the Great in lost silent horror film 7 FOOTPRINTS TO SATAN.



Unknown actor in ape suit in UNKNOWN ISLAND, 1948.

## corrigan crashes apeland

Meanwhile, Ray "Crash" Corrigan, had appeared on the movie scene. The original Tarzan double, Corrigan did stunt work for the Tarzan series between 1930 & 1934. When asked to play a gorilla in one of the films, he found the studio-built ape suits difficult to work in so set about creating his own ape suit. Fashioned from rubber, yak hair, canvas & hog's hair padding, the suit weighed nearly 50 pounds but was geared for stunt work. It cost him \$3600 to build.

Crash played the giant ape in NABOB, later retitled NABONGA, menacing Julie London & Buster Crabbe. Corrigan recalls, "That was Julie's first break—I landed her the job—and she played the role to the hilt. She never would admit it but I really think I had her scared!"

To this day, Corrigan's ape snorts would raise the fuzz on anyone's neck and he'll snort at the drop of a banana!

## corrigan of the congo

WHITE PONGO came a year later, with Crash wearing a custom-made white ape suit. "It wasn't as comfortable as my original one because we had to build it in a few weeks. The original suit I wore in NABONGA took about a year & a half to build—the PONGO suit was much heavier and I couldn't do any stunts in it."

The Corrigan gorilla appeared in several Flash Gordon serials plus ape epics such as DARKEST AFRICA with Clyde Beatty, CAPTIVE WILD WOMAN, THE STRANGE CASE OF DR. RX, THE BRIDE & THE BEAST, BRIDE OF THE GORILLA, and ROAD TO BALI with Bob Hope & Bing Crosby.

Corrigan later abandoned his ape and went on to become a star of serials with his successful RANGE BUSTERS series, many of which were written by the ex-"gorilla." Today the apeman turned cowboy is a successful businessman with a flair for motion picture production.

George Barraras, gorilla-mon-about-town.



# MURDERS IN THE RUE MORGUE ...featuring POE & LUGOSI



Gemora was the ape with  
the shape on the ladder.



A treat for Tarzan fans, this collector's item still from the short subject take-off, **NATURE IN THE WRONG**. Charlie Chase & Charlie Gemora.



Geo. Barrows turns Virginia's hair Grey as he frightens her to the marrow in **BLACK ZOO**, Allied Artists' 26 1962 thriller in Beastmoncolor.





Dracula never had it so bad! A bearded Bela seems to be getting the worst of it from his bother-in-law in **THE APE MAN**, Monogram 1943.

## last of the great apes

Actor George Barrows, most recent gorilla man on the scene, has appeared in such movies as **GORILLA AT LARGE**, **ROBOT MONSTER** and **BLACK ZOO**. In his self-created outfit of rubber &



Make-up man (possibly Buddy Westmore?) with made up man, Gemora.

Yak hair, the husky 6 foot actor is the "TV Ape of Hollywood". Barrows has appeared on many network shows for Lucille Ball, Danny Kaye & Red Skeleton. His services have also been requested for advertisements & television commercials as a gorilla.

"Gorilla money is blood money," as Barrows puts it. "Even tho I get nearly \$300 a day for working in the suit, it's hardly worth it. I lose weight whenever I wear it." His suit weighs about 45 pounds and the heat inside the outfit is approximately 100°!

Not willing to travel to England, Barrows rented his ape suit to AIP for **KONGA**. "It looked terrible in the picture," the actor complains. "They didn't even brush the hair, and anyone who knows anything about healthy gorillas surely knows that an ape's hair is well-groomed!"

Charlie Gemora passed away in 1961, Crash Corrigan sold his suits several years ago and Geo. Barrows is turning his attention to serious acting study. Who will replace these great apes of the past?

No one can predict the ape men of tomorrow. But let us hope for a few more dedicated simian stars like Gemora, Corrigan & Barrows, whose beady eyes & furry paws & enormous chests & grunts & groans & graaps will thrill millions and bring many gasps from the audiences of future horror films.

**END**

# YOU AXED FOR IT!

"Break into print" with your name published in FM and a foto dedicated to you. Just send your request to Dr. AX, Famous Monsters, 22 E. 42nd St., New York, N.Y. 10017, and our tame vampire will do the rest. Dr. Acula will do his best to dig up a picture to please you—if he can first dig himself out of his coffin!



DR. JEKYLL has been hidden by MR. HYDE (Frederic March) for DAVID IBARRA, DARRELL PHILLIPS, MICHAEL CASEY, KEITH BURTON, JEFF L. SMITH, ROBT. GRAY, ALRED McCABE, WM. RICHARD REARDON & CATHY CRYSTAL.



JACK PIERCE makes up LON CHANEY JR. as a mummy for KARL A. PRUGEL, LEVIN JOS. BURNS, TONY CARTER, JAY PEARLMAN, SPUT GREER, ALAN MYERS & JOHN CHATTMAN.

**YOU AXED  
FOR IT!**



## KING KONG

conceived by  
by **EDGAR WALLACE** and  
**MERIAN C. COOPER**

screen play by  
JAMES H. ZERGAN  
and RUTH ROM  
NOVELIZED  
and the  
KADNO PICTURE

EDGAR W. WALLACE

In the die-nine room of our Editor's Home, the YMR & MIGHTY JOE discuss who likes Harryhausen most while the pteranodon from *KING KONG* (a hunger-on) listens in. Scene captured for ANTHONY MASTROGIORGIO, WAYNE SHERMAN, PHILIP HRONAS, HOLLIS BAKER, DERYL BAKER, JON BERG, RON REYNOLDS, BOB SIMONS, BARRY SHAIN & DAVE J. SCHOW.

HAN C. COOPER  
Editorial Producer



**YOU AXED  
FOR IT!**

BELA is back in RETURN OF THE VAMPIRE to thrill ERICA VANDER LINDA, DIANA LAWSON, FRANKIE LARKIN, MARYELLEN NANTZ, JOHN J. VERNA, HOPE BEENA, KARL HOERMANN, DICK SHEFFIELD, KAMAL AHMED & CHRIS LASKEY.



RONDO (THE BRUTE MAN) HATTON creeps ogoin for TODD FEIERTAG, LARRY ARPIN, "THE EVIL ONE", ROBT. HACKER, TONY THORNTON, JAMES STONE & GARY V. LOGSDON.

Beware the sting of THE BLACK SCORPION!—PAUL GILBROOK, ROGER HATFIELD, ELYSE & SUZANNE MYERS, SCOTT MILLER, LEE SCHNEIDER, DOUGLAS VALLEY & MARK DeMARTINO.



A STRANGE inhabitant of THE HOUSE OF DRACULA relaxes between takes for RANDOLPH FORD, KEITH GALLUP JR., DWAIN PELLEBON, DAVE THANASOULIS, JIM KOHLER, GERRY PFEIFFER & HENRY HUM.

warning! you'll never be the  
same if you accept BORIS  
KARLOFF'S invitation to enter—

# THE OLD DARK HOUSE

**L**ong lost, the first Karloff film of horror following *FRANKENSTEIN* has at last been rescued. Spookily directed by James Whale in 1932, its cast included (besides Karloff as the dumb brute Morgan) *Melvyn Douglas* as Penderel; *Charles Loughton* as Sir William Porterhouse; *Lilian Bond* as Gladys; *Ernest Thesiger* as Horace Femm; *Eva Moore* as Rebecca Femm; *Raymond Massey* as Philip Waverton; *Gloria Stuart* as Margaret Waverton; *John Dudgeon* as Sir Roderick Femm; and *Bramber Wills* as the mad Saul.

Film drama by J. B. Priestley. Here's the exciting story:



Morgan the Mute (Boris Karloff) has dispute with uninvited houseguest Melvyn Douglas.

# FOUR FRIGHTENED FRIENDS ... FEARFUL OF A FIEND!

## Chapter 1 JOURNEY INTO TERROR

"LIGHTS! Look, Phil. Lights! Pull in there—it's a house!" Shrieking, Margaret Waverton tried to make herself understood through the deafening roar of the storm.

Phillip Waverton applied the brakes and the ancient car came to a slithering halt, swerving dangerously to one side in the mud that came almost up to the hubs of the wheels.

Phil turned to the back of the car.

Are you alright, Penderel?"

Penderel had been snoozing and awoke with a start.

"Fine—where are we?" he asked.

"Where we've been for hours, lost in the Welsh mountains." It was Margaret who answered him sharply.

The rain, if anything, seemed to increase. The hills rumbled menacingly. The roaring noise of the storm made it almost impossible to make oneself heard.

"The question is," Phil shouted, "shall we push on or try to find shelter in that house? It's ten to one against our making Shrewsbury tonight; I'm sorry."

"Don't mention it; as a matter of fact, I'm not sure that I want to go to Shrewsbury. Something might happen here, but nothing ever happens in Shrewsbury," said Penderel.

Even in that storm there was something unfriendly about the house. It was a long rambling structure built of field stone, and a few steps led them up to the entrance, a massive door that looked as if it never opened to admit any one in welcome.

Penderel lifted the iron ring that served as a knocker and pounded. There was no response. He knocked again, louder this time.

"That's loud enough to wake the dead—" he stopped short, struck with a sudden thought. "There's an idea. Suppose the people inside are dead, all stretched out with the lights burning about them—"

Margaret shivered.

"Listen," she said, "I hear a sound!"

## Chapter 2 MORGAN THE TERRIBLE

There was the noise of heavy bolts being with-

drawn and the door opened some six inches. A face peered at them. Margaret shrank back in fear. It was a dull animal-face that looked out.

Slowly the door opened wider till his full figure came into view. He was a big lump of a man; a shapeless creature with full black beard and matted hair over a low forehead. He reminded Penderel of a gorilla more than anything else.

"We've come to ask for shelter," Penderel explained. "We've lost our way and the road seems to me impassable."

No sound came from the man; his massive body did not move. Not a sign of comprehension showed in his eyes. Only the ugly scar across the bridge of his nose and another over his right eye seemed to deepen in color.

"Don't you understand?" Penderel was getting impatient; he felt himself getting drenched to the skin. "We've come to ask for shelter. What about it?"

Slowly, the man opened his mouth and pointed with a thick finger down his throat. Then he made strange, gruesome, guttural noises.

"He can't speak," Margaret whispered. "He's mute."

Slowly the ugly creature came to life. He took a few lumbering steps back into the room and with an unfriendly gesture beckoned them to enter.

The room was large; a fire burned cheerfully in the fireplace, and yet the moment she entered Margaret was struck with a strange feeling of uneasiness. There was a sound and they looked up.

A man was descending the stairs on the right. Halfway down he stopped on the balcony and inspected them.

He was tall with a sharp sensitive nose and gray hair brushed back. He was dressed in black and he had the air of a secretive funeral director. Softly he came down the rest of the way.

## Chapter 3 STRANGE UNWELCOMING

"My name is Horace Femm." He spoke with precision in high-pitched tones and looked at them inquiringly.

Phillip Waverton introduced himself and his companions. In a few words he explained their difficulties. "I'm sorry to intrude on you in this fashion; your man seemed disinclined to let—"

"Morgan, our butler, is dumb," Horace Femm







As Karloff offers Gloria Stuart a glass of water, Raymond Massey observes that her enthusiasm for dinner has already been dampened!

interrupted without apology. "Won't you sit down?" It was more like an order than an invitation.

"You see it's quite impossible to go on—" Margaret began.

"I see—how awkward—how very awkward," the thin voice of Horace Femm agreed. "This is my sister, Miss Rebecca Femm."

He pointed to an aged little woman with beady eyes, who came waddling in. There was a candlestick in her hand.

"What is it? What do they want?" she snapped shrilly, addressing Horace Femm. "What's all the fuss about? What?"

"You must excuse my sister, she is somewhat deaf—sometimes quite deaf," said Horace Femm as if the thought gave him some secret satisfaction. "They want to know if they can spend the night here," he hawled in her ear, "they've been caught in the storm."

"Of course not—we can't have them here."

"You don't understand said Phil, there's been a landslide—half the mountain is gone in back of us and I'm pretty certain that the road in front is under water. We can't go on."

There was a crash! Horace Femm had dropped the glass howl he had been examining. His face had gone suddenly white.

"Did you hear what he said? There's a landslide! And floods. The lake has burst its banks," he screamed at his sister.

He looked fearfully about him; his eyes followed the stairs and it was as if he were almost trying to see around the bend where they vanished in the upper regions.

"Trapped—trapped—in this house." Horace Femm was staring straight ahead as he mumbled.

His sister came close to him. In her eyes there was an unholy triumph. She cackled:

"You're afraid—afraid, Horace. You don't believe in God—but you're afraid to die. Well, your time hasn't come—yet. This house is built on rock."

"You can stay," she said grudgingly to the others. "But no beds—no heds. Morgan—supper."

All this time Morgan had been standing immobile in the background, a great lump of inert clay, never taking his eyes off Margaret Waverton. Her blond loveliness seemed to affect him strangely. Now he stirred; with brutish strides he made off into the kitchen to reappear after a time to set the table. Even then he paused occasionally to stare at her darkly.

"We haven't any extra beds," Rebecca Femm reiterated raspingly. And to Margaret: "I suppose you're soaked through and want to change. Morgan."

She pointed to the girl's suitcase; then led the way upstairs to her room. Margaret could hear the hutler's heavy breathing close behind her as they went up the stairs. She walked a little faster. In the room he flung her bag on the floor; her heart missed a beat as he came close to her but nothing happened. With sullen steps Morgan left.



**Chapter 4**  
**SECRETS OF THE HOUSE**

"No electric light in my room. Candles . . . I like candles," Rebecca Penn shouted.

Except for the musty atmosphere it was a pleasant room with a cheering fire.

"You're very kind," said Margaret as loudly as she could.

"Kind?" The little old woman threw back her head and laughed without mirth. "Kindness in this house—this house of sin! My sister died on this bed. She was a wicked one. Handsome & wild. She fell off her horse and broke her spine—for months & months she lay here screaming in pain—praying me to kill her, but I told her to turn to God."

For a while she was silent as she contemplated her memories with satisfaction. Margaret watched her with fascinated horror.

"They were all Godless here." Again she paused, then added, "My father, Sir Roderick, is still alive—he's old—a hundred and two—he's upstairs, a wicked blasphemous old man—"



His hand on her arm does more to alarm her than charm her!

"I must go and see to Morgan," she said, after a pause "Morgan, I'm afraid, has been drinking—he is terrible when he is drunk. We wouldn't keep Morgan—only on account of Saul."

Alone, Margaret leaned against the wall. Everything inside of her was cold; she was gripped with a sense of impending horror. The air in the room seemed to stifle her; she flung open the window—the rain slashed in—the wind was terrific, it hlew things about the room. The candles went out and she was left in darkness save for the glow of the fire. Frantically she tried to shut the window but it stuck. Her horror mounted.

Who was Saul? What was Sir Roderick like? She must finish dressing and leave this room. She gave a brief glance into the mirror, and cried out as she saw herself by the flickering flames!

Her face was old & lined & horrible!

Her imagination was playing her tricks, she knew that. There were grotesque shadows on the wall—Rebecca Femm dancing in silhouette and—the shadow of Morgan!

Morgan, ten times his natural size—reaching for her!

With a cry she fled.

Downstairs she recovered herself with difficulty. There were two new arrivals: A round-faced jolly sort of a man, Sir William Porterhouse, and his traveling companion, Miss Gladys Du Cane.

"Sir William and Miss Du Cane got caught the same way we did," Pendere explained.

Supper passed uneventfully, Morgan serving them silently, going from place to place with ponderous steps. Margaret was conscious that he paused longer at her place than at any of the others. Sometimes she could almost feel his eyes traveling slowly over her.

#### Chapter 5 THE DARK AT THE TOP OF THE STAIRS

Later the lights began to flicker.

"Our power plant does not seem to be at its best," Horace Femm muttered testily. "Where is Morgan?"

"Drunk—he's found a hottle of gin," Rebecca Femm told him grimly.

"Drunk!" Horace breathed. His fingers curled in fear.

"Candles—light the candles!" Horace bellowed.

"Get the lamp," she told him. "It's on the landing on the top floor."

Horace's face went ashen. He look about him wildly, avoiding his sister's eyes.

"It's too heavy for me—I can't—the candles will do." He was shaking.

"You're afraid," she hissed. "Get it—Mr. Waverton will help you."

# TOO CLOSE FOR COMFORT!



A mad knife-thrower? Somebody's getting into Orlac's act and Melvyn's natural reaction is one of terror!



The sinister butler of Blackout House.

"We don't need it." He was almost whining now. "You're afraid, get it." She pointed with her finger towards the stairs.

"Let me help you," Phil volunteered mechanically.

With lagging steps Horace Femm dragged himself up the stairs, turning now & then to assure himself that Phillip was behind him.

At the top of the second floor landing he stopped. Panic was written all over his face.

"Why should we get the lamp?" he whispered. "But why not?" Phil demanded. The other's fright was slowly beginning to affect him.

"Let's say we couldn't find it." With a look of cunning, Horace raised his finger to his lips.

"But that's nonsense!"

A baffled expression came for a moment over Horace Femm's features. Then his face lit up again with that look of cunning.

"I just remembered—there's something I want to get in my room; do you mind going up alone—you'll find the lamp on a table right at the top of the stairs."

"What's that?" It seemed to Phil that he had heard a queer noise, almost like the crying of a child.

"I heard nothing—do you mind?"

Before Phil could protest he found the candle had been thrust in his hand and Horace Femm had vanished. Phillip hesitated. Should he go up? He was no coward and yet Horace Femm's terror had impressed him. What was there to fear at the top of the stairs?



Ernest Thesiger—as "Uncle Creepy"...?

Slowly, lighting his way carefully, he mounted the last flight.

## Chapter 6 THE BRUTE

At the top there was a small landing and on a table stood the lamp. Phil looked about. Directly opposite him he saw a door. It was bolted on the outside, top & bottom with enormous bolts. On the table beside the lamp was the remains of a meal—the head of a fish and some cold potatoes—the thing that Horace feared was behind that door!

Phil picked up the lamp and was about to descend when he heard a terrified cry.

"Phil—Phil—Morgan!"

He recognized Margaret's voice and started down two steps at a time. She met him on the second floor landing.

"Morgan . . . he went for me," she sobbed. "He clutched me by the throat . . . I could feel his hot breath in my face . . . oh, Phil—he's coming up . . . !" She was half hysterical with fear.

He thrust her behind him and looked down.

With dogged machine-like steps that great hulk was coming up the stairs—steadily & unhurried as if certain that his quarry could not escape him. Phil braced himself; Morgan was coming on like an irresistible force; the blood froze in Phil's veins. Directly in front of Phil he stopped for an instant, looking at him puzzled, then he lunged with his long arm. It was an impersonal sort of a gesture as if he were only trying to brush aside an obstacle.



Her sour puss would scare a black cat!

Phil dodged. In his hand was the lamp, a heavy affair made of brass. With all his strength he crashed it into Morgan's face!

The huge figure tottered, then slumped to the floor.

#### Chapter 7 THE MAN BEHIND THE DOOR

Margaret was in his arms crying softly. They sat on the steps while he comforted her.

Suddenly he heard again that cry—like the whimpering of a child. It was close by.

"Someone is calling—crying. We'd better see." He got up quickly and went down the corridor.

"This is the room," he asserted.

He knocked and when there was no answer he pushed open the door.

The man in the bed was very old. Thousands of fine wrinkles lined his face; his eyes were sunken & his hair long & untidy. He scarcely looked at them.

"Who are you?" he quavered, but without interest.

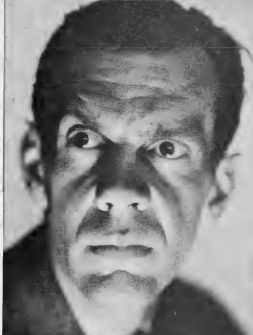
"I am Mrs. Waverton, and this is my husband," Margaret replied. "Are you Sir Roderick?"

He nodded feebly.

"What was that noise? Was it—Morgan?" There was a brief gleam of interest in his face. "Morgan is a savage—sorry. We shouldn't keep him if it weren't for Saul."

Saul! Margaret started.

"Who is Saul?" she asked breathlessly.



He saw "things" to come that midnight!

"You don't know Saul? Of course you don't. This is an unlucky house; two of my children died, then madness came. We're all touched with it a little—that is, all except me—heh, heh, heh."

His head dropped back on the pillow. It was evidently a great effort for him to talk.

"You shouldn't have come here," he said raising his head once more.

"I'm sorry," said Margaret, "We couldn't help it. The storm—"

"Oh I don't mean that—I've never been inhospitable—never inhospitable—"

A wave of compassion for the old man came over Margaret all at once. It was terrible to be so old.

"Don't talk any more, it tires you," she said kindly.

"I must; it may be dangerous—I must warn you—Saul—is the worst, poor Saul—he just wants to destroy—to kill. We have to watch him. He wants to set fire to this house—he tried to do it once before—heh, heh, heh—to make it a burnt offering."

"Is it Saul who is upstairs, behind that bolted door?" Phillip asked.

"Heh, heh, heh," he cackled softly. "If Morgan gets very bad, he will certainly let him out—heh, heh."

He was capable of no more; his head fell back and he was asleep.

#### Chapter 8 THE HAND OF SAUL

Margaret and Phil looked at each other terrified.



Mr. Thesiger earnestly asks Miss Bond, "How would you like to be the Bride of Frankenstein? I hear the position's going to be open in about 3 years!"

"What if Morgan has come to?" she whispered. "We must go and see."

They looked down to the landing below where they had left Morgan. Horace Femm was standing there, his face the color of death.

"Morgan has gone upstairs—I heard him!" he croaked. "He has gone to let Saul out! Wait for him downstairs and kill him!" With that he disappeared into his room.

They raced back and locked Sir Roderick's door to protect him from Saul. Then they hurried down to find Penderel.

"What's up?" said Penderel cheerfully. Phil & Margaret seemed to him frightened.

"Listen—there's a madman upstairs—Morgan's let him out and he's dangerous—they may come down any minute!" Phil rushed to explain.

"Good gosh," gasped Sir William. "Hadden't we better clear out?"

"We can't do that, he might set fire to the place—be's tried it once before."

"Well, let him—let the rotten old place burn." Gladys said vehemently. She clung to Penderel.

"That's all right, but what about the Femms?" Penderel smiled at her.

Rebecca Femm came in.

"What is it?" she demanded sharply.

"Your brother Saul is out of his room," shouted Phil.

"Oh—look! Gladys screamed.

With one accord they turned to the stairs.

Coming around the upper landing, reeling drunkenly, was Morgan. Directly behind him, a hand was resting on the bannister—the hand of Saul!

#### Chapter 9

##### A FIGHT FOR LIFE

"Take him back, Morgan—do you hear—take him back, you beast!" Rebecca Femm shrieked.

The hand on the bannister vanished; for the moment the man to whom it belonged had drawn back.

Morgan stared at Rebecca Femm. His ungainly body swayed to & fro. Slowly he came down to the foot of the stairs, Phillip stepped in front of him.

What happened after that was like a nightmare.

For a second Morgan's vacant eyes rested on Phillip Waverton. Then he lunged!

Phil ducked under his outstretched arms and struck fiercely. The blow had no effect on Morgan. Sir William leapt and threw his whole weight on the big brute's back while Penderel seized one of



Out of reach is Lilian Band, about to go out of her mind at on-site appearance of Morgan the mysterious. Whoever called him a lady-killer wasn't kidding!

the long arms and twisted it savagely behind his back. Strange sounds came from Morgan as he fought them off. He was incredibly strong and shook all three of them off time and again.

"In here—in here!" Rebecca Femm screamed. "Lock him up!"

She rushed past the two girls who were clinging to each other, petrified with fear, and opened the door that led to the kitchen.

Penderel, Phil & Sir William were fighting desperately; it looked as if their combined efforts would not be enough. Penderel twined his leg around one of Morgan's; the big man sank to his knees. Then Penderel and Phil each secured one of his arms and Sir William got him by the collar with both hands. In this fashion they managed to drag him out of the room into the little hall towards the kitchen.

Penderel freed himself from the struggling mass and came back into the room. His eyes traveled up the stairs; there was no sign of the other man.

Rebecca Femm was looking at the two girls; she paid no attention to Penderel. Then she was out of the room; the door closed on her and the lock clicked.

## Chapter 10 NO ESCAPE

From somewhere up high on the stairs came the sound of insane laughter.

"He-he-he; he-he-he-he . . ."

Margaret & Gladys were too terrified to scream.

"You've got to get out of here," Penderel whispered grimly.

Swiftly he looked around for some safe exit. There was the door through which they had dragged Morgan and through which Rebecca Femm had disappeared; that was out of the question, the old woman had locked it. There was the door that led out of the house, into the night and the storm, and possibly to Morgan if he had escaped from Phil & Sir William—then there were the stairs that led to Saul.

Again that mad laughter, a little nearer this time.

"He—he—he, he-he-he-he . . ."

Beads of perspiration trickled down Penderel's face. Frantically he searched the room with his eyes. There was another door! It was under the stairs and he hadn't noticed it before. He wrenched it open and saw it was a large closet.

"Quick—in there," he ordered. "I'll lock you in."

He locked the door and turned to meet Saul.



# THE GUESTS GET THE BRUISE IN THE NIGHT

## Chapter 11

### THE SECRETS OF THE FLAMES

A cringing figure came timidly down the steps. Even in the dim candle light, Penderel could see that the man's flesh was pulpy and his skin a sickly white like the skin of some one who had not been in the sun for ages. His hair was long and hung straggly about his head.

"Don't let them shut me up again," the man begged. His eyes darted fearfully about the room.

Penderel stared at him in astonishment. Was this the creature he had dreaded?

"Im not mad. I swear before Heaven I'm not mad. It's just that they've locked me up—they're all wicked."

"But why should they lock you up?"

"I know a secret," the man whispered. "They murdered Rachael! They're afraid that I'll tell—but I promised not to—don't let them put me back. Morgan, he beats me."

Penderel was moved.

"There's no one here to hurt you," he assured him. "We're all alone and the door is locked."

"The door's locked?" A strange light came into the man's eyes.

Not exactly the world's most adorable doorman!



He wandered idly about the room, apparently without aim. He got to the table where the supper dishes that Morgan had failed to clear away were still standing. At the head of the table he paused. The big carving knife was there. In a flash it was in his hand. It gleamed in the firelight but not more terribly than the light in the man's eyes!

"He-he-he, he-he-he-he. I'm very clever, don't you think so?"

A cold fear gripped Penderel.

"Sit down," the man said pleasantly. Then again, but more menacingly: "Sit down."

Penderel seated himself in a high-backed chair.

"I want to talk to you about flames. I know things about flames that nobody else in the world knows." His voice now had a sing-song quality that made Penderel shudder inwardly.

"Flames are really knives," he went on. "They're cold, my friend—sharp & cold as snow—they burn like ice. Who is in that closet?"

Penderel gripped the arms of the chair.

The madman smiled cunningly.

"Friends of yours—eh. Well, first, I shall settle with you; then I will tell your friends about flames—it will be very amusing."

Penderel was waiting for an opportunity to spring at him.

"Did you know my name was Saul? And yours is David. And it came to pass on the morrow that the evil spirit came upon Saul and he prophesied in the midst of the house and David played upon the harp and there was a javelin in Saul's hand and Saul cast the javelin..."

With a wild laugh Saul flung the knife at Penderel.

## Chapter 12

### AT THE MADMAN'S MERCY

Penderel saw it—saw it just in time to move his head to one side and the knife lodged itself in the back of the chair in which he was sitting. It stuck there, to the right of Penderel's ear, quivering.

Penderel reached around to take it but before he could dislodge it the maniac was on top of him!

There was a chair upraised in Saul's hands. With a crash he brought it down on Penderel who could only partially ward off the blow with his arm. He managed to get half-way out of his chair and tried to grapple with Saul. His right arm felt numb. He struck out wildly, desperately but hopelessly. Again & again the chair came down—

With a moan Penderel sank to the floor.

For a moment the maniac looked at him in triumph, then with a gleeful cry he seized a burning stick from the fireplace!

He waved it around wildly; he ran about in frenzied happiness then he dashed up the stairs to the balcony where long draperies hung. Singing and laughing by turns he applied the torch to the curtains.

Penderel opened a swollen eye. Subconsciously he was aware of Gladys & Margaret pounding on the closet door. He looked for Saul. His eye caught



When Boris goes berserk it takes all the strength of 3 strong men to try to subdue him (All fotos in this feature from the Universol picture of 1932.)

the balcony. He saw the flames!

Penderel jumped up. It was a ghastly effort; every bone in his body ached. There was Gladys locked up—he only dimly thought of the others—and there was the madman, setting fire to the house.

Penderel ran up the stairs. Saul confronted him, waving the torch and dancing. Penderel flew at him and wrested the torch out of his hands. Penderel flung Saul off with this he started to beat out the flames.

Saul stared at the last little flame as it was dying. Then with a cry such as Penderel had never heard before the madman hurled himself at Penderel.

In an instant they were locked in a death struggle. For what seemed to Penderel like hours they battled back & forth on that small balcony. He felt himself getting steadily weaker; he couldn't last much longer. Still he held on, his mind in a fever trying to find a way out.

Then it came to him. He must hurl Saul over the railing to the stone floor below. That would be the end; he might have to go with him if he couldn't loosen Saul's grip, but it would be the end of Saul and there would be no fire—and Gladys—would be safe.

It all came to him in a flash. With new-found strength he whirled the man around till he had him against the balcony railing. Then he heaved. But Saul was strong and Saul's shrewd mind knew what he was trying to do. He twisted away from the railing. All power of reasoning seemed to leave Penderel. He was conscious of nothing save that he had the man's back once more to the railing. He pulled him away from it and crashed him against it—he pulled him away and smashed him back again—three times he did it.

Then the railing gave way, Penderel & Saul, tight in each others arms, went hurtling to the floor below!

There was a crunch, a sickening thud, and both bodies lay still. *Deadly still.*

But Penderel's body was on top and the blow cushioned. He rolled off Saul, inert—but alive.

Morgan appeared mutely on the scene and mutely he picked up the frail broken body of Saul. A tear appeared in the eye of the great ugly silent brute and quietly he moved up the stairs with the limp figure in his arms. It was the last that was seen of Morgan.

And next day the refugees of the night they would never forget were glad to quit the interior of the eerie, the old, the *dark . . . house.*

END



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Portrait #3



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Only Elyse didn't consider them the paws that refreshes. She went down—out cold—for the count of eight . . . nine . . . *tama!*

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All Kharis said was, "Let's dance," and instead of that she went into her trance!

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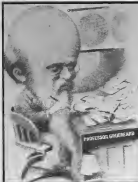
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QUIRY TO: PROF. GRUEBEARD, FAMOUS MONSTERS, 22 E. 42 ST., NEW YORK CITY, N.Y. 10017.

**Q** Is it true that the movie *PSYCHO* was based upon a true story? I remember reading someplace that it was, altho I find it a bit hard to believe.—MRS. ELEANOR STAMPER, Menomonee Falls, Wisc.

**A** Truth, as they say, is often stranger & more difficult to believe than fiction. Robert Bloch, author of the novel *PSYCHO*, on which the film was based, was inspired to write his macabre masterpiece after reading a newspaper article concerning vicious murders in a small town. What interested him the most was the fact that the killer went undetected for so long. All the grisly & gory details, however, came from the darkest depths of the imagination of Mr. Bloch.

**Q** For quite some time there have been rumors about a full-length motion picture based on the TV series *DARK SHADOWS*. Has this project been abandoned?—LEE SMOIRE, Brooklyn, N.Y.

**A** Hang in there, *DARK SHADOWS* fans! Dan Curtis, producer of the series, intends to start filming the screen version of *DARK SHADOWS* shortly in New York.



**Q** Can you tell me the name of the gorgeous girl who played "Terry" in *ROSEMARY'S BABY*?—ROY SCHWADE, Philadelphia, Pa.

**A** The ill-fated Terry, who met a bloody death in *ROSEMARY'S BABY*, was portrayed by Angela Orlan. She is pictured below in a scene from her new film, *WHEN DINOSAURS RULED THE EARTH*.

**Q** I think *CHRISTOPHER LEE* played *Oracula* better than any other actor. When is Mr. Lee's birthday?—TERRY LEE, Stuttgart, Ark.

**A** Chris Lee was born in London, England on 22 May 1922. May he live long and act accordingly!

**Q** *CHRISTOPHER LEE* has said that after *TASTE THE BLOOD OF ORACULA* and *COUNT ORACULA*, he will not play the role of the vampire king again. Does *PETER CUSHING* feel the same way about the part of *Dr. Frankenstein*?—LESLEY CAMINEZ, Flushing, N.Y.

**A** Apparently not, Lesley. After *FRANKENSTEIN MUST BE DESTROYED*, Mr. Cushing is scheduled to appear as the infamous Baron in *HORROR OF FRANKENSTEIN*.



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The couple was captured by the fierce natives and permitted to watch the strange rituals that transform an old woman into a young girl. Obsessed by what she saw, June pleaded with the tribal leaders to make her young once more. However, to perform the amazing ceremony, certain powders had to be mixed with secretions from the pineal gland (a section of the brain) of a live human male, a process that killed the man.

June's married life of misery caused her to offer her own husband as the sacrificial victim. Within minutes, while Paul lay dying, her graying hair and withered limbs were made young again, and she became a beautiful restoration of her younger self.

Arriving unrecognized back in America, posing as her own cousin June, youthful but completely psychotic, she captured the love of her attorney, Neil Foster (*Grant Williams*). Suspicious, Neil's fiancée Sally (Gloria Talbott) violently but hopelessly opposed her.

Suddenly June discovered herself aging rapidly, revealing that the drug was only valuable for short periods of time. So, desperately seeking the bodily substance necessary for an additional dosage, she got acquainted with a stranger and killed him. However, there were witnesses to the crime who had seen the "old woman" commit the murder, and the police were completely baffled when they traced the fingerprints to the young & beautiful June. There was no evidence to show June as the murderess, so investigator Garvey (*John van Dreelen*) was forced to question her and there-

after eliminate her from the list of suspects.

For revenge, June killed Sally when she learned that Neil still loved her better than herself. Unexpectedly, signs of recurring age appeared, and Garvey again became suspicious. In fright & rage, June quickly administered to herself the pineal hormones of the dead Sally, but found that this caused her to grow older, not younger. Soon she was an ancient & wrinkled crone, realizing too late that only the drug created from male glands was effective.

The police at last had their prime suspect, with all evidence pointing to her, and June fearfully fled from her accusers. But as her weakened limbs struggled vainly to run, she became time's captive, her body crumbling into a pile of dust . . . blown away by the winds.

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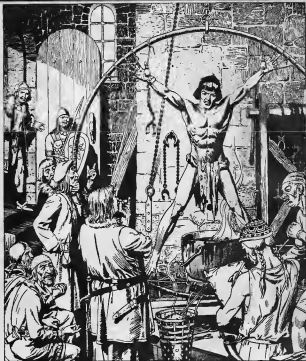
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# MYSTERY PHOTO

NUMBER

43



## BEWARE IF HE TURNS AROUND!

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A FACE**—

Or **THE FACE BEHIND THE MASK**—  
Or **THE PHANTOM OF THE OPERA**—  
Or **THE FACE OF FIRE**.

Who knows?

Ah, the Shadow knows, but he isn't  
talking till it's brood daylight at mid-  
night!

So you'll just have to figure it out  
for yourself.

Clue: re-arrange the words **AX  
WHOSE UFO?** and (without the ques-  
tion mark) you'll have the name of  
the picture (a remake in 3D) in which  
the star was disfigured in this hide-  
ous fashion.

## ANSWER TO MYSTERY PHOTO NO. 42



Lost the secret message—**VAM-  
PIRES RAN DORMS**—unscrambled to  
reveal that the thing in the alien bub-  
ble was the weird Mortion in **INVA-  
DERS FROM MARS**.

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### CHAPTER 2—The Bat Cave

The Batman lands unharmed on a painter's scaffolding, and returning to the roof, captures one of the gangsters with Robin's aid. Back of the Batman's hideout, the Bat Cave, the gangster reveals that a Dr. Duke (L. Cornel Nishit) directs the ring from the House of the Open Door. Disguised, the Batman and Robin visit the Open Door, and discover Linda a prisoner there. Working ropes over electric cables suspended between buildings, the Batman and Robin climb to the room where she is imprisoned and overcome a number of the mobsters. Then carrying the emaciated Linda, the Batman slowly scales his way back over the cables. One of the gangsters breaks a wire and reaches the row and against the cables. Sparks and flames engulf the pair. Suddenly the Batman loses his balance and he and Linda plunge into space!

### CHAPTER 3—The Living Corpse

The Batman leaps from the car as it plunges over the cliff. At home, an assassin from Washington awaits him. He is in the midst of the new Lockheed airplane motor. Two of the Lockheed men are abducted by Duke and transformed into Zombies. Just before a test flight, the Batman secretly himself to the plane. He sooner he is hidden, than the new Zombies enter the plane dressed

in pilots' clothes. Following Duke's radio directions, the Zombies take the plane into the air. Suddenly the Batman sees the Batman on his television screen and orders the Zombies to attack. Out of control, the plane crashes against and suffers a direct hit, and crashes to earth!

### CHAPTER 4—Poison Peril

The Zombies are killed in the crash-upt, but the Batman miraculously escapes injury. Back in town, Cohen, (Charles Middleton), an old friend of Linda's uncle, is according for Duke. He has discovered a modern mind. Duke learns of Cohen's plan and attempts to lure him to an old shelter, in order to force him to reveal the plan's location. The Batman learns of Duke's plan, and takes Cohen's place at the rendezvous. He and Robin attack the gangster and a bottle revolt follows. In the melee, an odd ball is tipped over, and a stream of acid hits an exposed high-tension wire. There is a blinding flash. Debris and timber fall, burying the Batman!

### CHAPTER 5—Executioner Strikes

Batman saves the trap-door and pulls his girl to safety. Linda, now a Zombie, writes a note to the Batman asking him to meet her at an isolated building. Though suspecting a trap, the Batman goes there. Duke's own overpower him and pack him into a crate. The crate is then tossed into a cage of ravenous alligators. It crashes down as the beast sending them into frenzied attack!

### CHAPTER 6—Doom of the Rising Sun

Robin comes to the Batman's rescue. He knocks out one of the gangsters and saves his fighting friend. The pair crash into Duke's new machine, and after a terrific battle, overpower Duke and his men. The Batman orders the doctor to man Linda and her uncle from their. Zombies state it separately. After doing this, Duke, makes a break for freedom, and is accidentally plunged into the alligator pit. As the police arrive to take the gang into custody, the Batman and Robin disappear—their work, for the present, is done!

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This only confirms my belief even more that he was not only an idol to most of us in the horror movie fan world but (as far as I'm concerned) was genuinely the best all-around actor that ever lived! O King—Love Forever!!

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**ALLEN LAMPKIN JR.**

### PRaise for Lee DRACULA

As an ardent fan of gothic books & films, I went to see **DRACULA HAS RISEN FROM THE GRAVE** when it was playing here in town. It was a dud. It could have been a great flick but there wasn't enough emphasis on the horror aspect.

The only savior of the film was Chris Lee. His performance as Dracula was flawless. Few people realize how hard it is to act using facial expressions only, which Mr. Lee is often forced to do.

**PETER SHANDORF**  
El Paso, Tex.

### BROWER POWER

Issue #61 will go down in your history as the best! Every page was a gem! This is how your mag should always be. In #61 you had the ingredients of a perfect issue. You had many fotos,

much more than usual. And they were mostly shots I had never seen before.

The shot of Claude Rains as the Phantom unmasked was great. Putting in surprise features like this is a fine idea.

All in all, FM is a great mag and if you continue this way I'll get a lifetime subscription!

**JOHN BROWER**  
Cloquet, Minn.

\* Sorry, John, we don't offer lifetime subscriptions. But if we did, would it be for your lifetime . . . or ours?

### KIND WORDS FROM OHIO

Let me commend you on one of the best issues in your entire existence! Issue #63!

First off, the beautifully done (as usual) cover by Basil Gogos.

"Mary's Amazing Monster": I think you have hit upon an all-time classic in the FM tradition. Please keep up the great work!

**DAVID SUSTARSIC**  
Cleveland, Ohio

**CONTRIBUTIONS** submitted for publication should include Name & Address on each Letter & Drawing. The editor would LIKE to hear from YOU and to see a PHOTO of each writer (please PRINT your name on back of picture). Write to:

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